

# WINTER FASHIONS for SCHOOL and COLLEGE GIRLS

## A Page for Misses

**V**ELVET and corduroy are the smartest of all afternoon materials this winter, and this rule holds good as well for the school girl as for a debutante or her mother. Nor is there anything more appropriate for dress wear than velvet, with its rich soft shades at once so handsome and so becoming.

Whenever velvet is especially in vogue there is a like popularity of corduroy and all the grades of cotton back velvet or velveteen, which are very nearly as effective as the velvet itself and far less costly. For a growing girl who can seldom wear a costume a second winter either corduroy or velveteen is far more advisable than real velvet, while this less expensive quality of velvet is also the more suitable.

Too poor a quality of any material, however, never makes a good investment, and this is especially so in the case of all cotton velvets and corduroys, of which the better grades are shrewd proof and the inexpensive qualities will be ruined forever with the first few drops of rain.

It is difficult to say which is the favorite at present for young girls—velveteen or corduroy. The former is perhaps somewhat more dressy, but corduroy is often preferred as being so distinct from velvet that it could never be thought to be worn as an imitation of the costlier all silk fabric.

**A**N absolutely simple tailor gown is always smart and in good taste for a school girl, and this is as true of velvet as of the coarsest tweed. Velvet is in itself sufficiently handsome to need no extra adornment, but it is the velvet gowns, nevertheless, that are trimmed more than any others this season. Among coat and skirt costumes there are two distinct styles—those that are severely plain and those that are rather fancifully trimmed with embroidery bands of stitched velvet and satin.

The trimming, however, is never conspicuous, for it is generally of the color of the dress itself, otherwise of black. Satin is the prettiest trimming for velvet or corduroy, as it brings out the color and richness of the material. The whole collar, revers and cuffs of a corduroy jacket may be of satin or, again, there

may be only a border or band of the satin against the velvet.

A small square sailor collar is a pretty and youthful finish to a straight three-quarter coat. This collar forms revers in front, with an opening just sufficiently wide to show the sheer lace or chiffon yoke of the waist. The exaggerated deep opening of a coat is no longer seen, and coat collars are also cut somewhat higher at the back of the neck than formerly.

**A**PART from the satin collar and cuff there may be some narrow bands of the satin on the coat, while if the jacket is belted in at the waist line the belt may be formed of softly plaited satin of the exact shade of the velvet. On the

skirt the satin bands may also be introduced in some way, either heading the plaits or running down the length of the skirt, or else outlining an apron effect front and back.

Just because there is trimming on the velvet is no reason that there shall be like adornment on the skirt, and many of the smartest suits have jackets decidedly elaborate, while the skirt is absolutely straight and plain. Neither corduroy nor velveteen, any more than real velvet, should be plaited, and the smartest cotton velvet skirts are cut with panels front and back or with a deep fitted yoke below which there is given an effect of a circular model, but the fashionable skirt, with straight side pieces and double box plaits front and back, is seen cut in wool materials.

For young girls coat sleeves are all long, no matter how elaborate the model of the jacket, and their dress sleeves are most of them full length as well. With the return to the shorter jackets there is a return also to lighter colored linings, but this is at present an undecided question,

and there are just as many satin linings the exact color of the outside material as there are of the white and cream.

**A**VELVET or corduroy costume demands a waist to correspond. No separate white bodice, however elaborate, will do for this gown. It is a fact of the moment, and a sensible one it is to make no difference in the weight of the undergarments winter and summer. This makes possible the wearing of a cloth or velvet waist, which might otherwise be uncomfortably heavy. With a velvet skirt the more velvet on the waist the prettier. Chiffon, combined with bands of velvet, is always soft and becoming, but for a young girl there is nothing so charming for a "best dress" as a velvet or corduroy gown fashioned with utmost simplicity, and relieved only by a collar and small yoke of some good lace.

The sleeves may be tight and absolutely plain, finished with a transparent or turned back cuff of the same lace. The wide, round belt may be of the velvet or of satin, as desired. For this

frock the simpler the jacket the better.

The skirt must not be cut so tight as to be unbecoming, but in order that it shall hang with the pendulous line now fashionable the underskirt should be of softest satin cut straight like the skirt itself, but with a flat plaited ruffle that does not flare but gives ample fullness for walking. This petticoat is best not attached to the skirt of the dress, but must be well fitted about the waist and hips so as not to allow of the tiniest wrinkle or crease.

**B**ROWN is of all colors perhaps the richest and most charming in corduroy, and is especially attractive for a young girl. Black is much in vogue, but it is a pity not to keep the black gowns for later years, when colors will no longer be so becoming. From deepest maroon to brightest golden brown this tone cannot be surpassed. Light tan or café au lait is especially attractive in corduroy for a girl as young as thirteen or fourteen years.

Sapphire blue is another favorite shade

in corduroy. Turquoise is too light for any but most elaborate wear, but there are several new tones among the deeper blues which are beautiful, and blue is just now the most preferred above all other colors. Red and crimson are sure to prove becoming to a girl still in her teens, nor is there any lovelier winter color than bright red. Green is a color to be selected with considerable care, for there is perhaps no shade, not even excepting red, of which the wearer so quickly wearies. It is a beautiful color, however, and is much in fashion this year, especially for young people.

A school girl's outfit is no longer the simple affair of a generation ago. If she lives in a large city a school girl is quite as much on dress parade at all times of the day as she will be when she is really grown up, and while convention calls for a decided simplicity in her dress it is also necessary that she be prettily and correctly gowned at all times. For morning she must have, besides her rough suit, a simple one piece dress, with which is worn either a fur wrap or a warm ulster. For afternoon there must be, besides a three piece gown of velvet or smooth cloth, a house gown of cashmere or crepe, and then for evening a smart cape or cloak is every bit as necessary as the evening gowns or party frocks, quite so expensive, as is required by a debutante or a bride.

**T**HE heavy cloaks or ulsters are delightfully smart this winter. Rough cloths—cheviots, homespuns, tweeds and blanket cloth—are seen in all colors, made up in all possible models, some much trimmed, others conspicuously plain. Out of door life plays such an important part in school girls' regime nowadays that a warm all-enveloping ulster must surely be provided for driving, motor-touring and for walking on the rainy or snowy days, which do not keep the youth of today indoors as they did the girls of their grandmothers' time.

The newest raincoats are of rubber

lined English corduroy, and these are quite the prettiest raincoats that have been seen in years. Brown is the favorite color, but blue, red and dull green are equally smart. These coats are fashioned on the plain raglan model, with straight full back, sleeve and shoulder in one piece, and are made to fasten snugly around the throat and wrists so that the elements cannot possibly penetrate.

A raincoat to be a real protection should reach to the foot of the gown over which it is worn.

**F**OR the holiday dances and to wear over a light gown for dancing school or class a light wrap is essential. If a public conveyance be used to get about, a long cloak somewhat smarter and more trim in cut and finish than the rough ulster is best. But if there is always her own carriage at her disposal then a cape or cloak of light colored cloth should be provided. White cloth is always useful, but the bright shades of blue and cerise and all the different pinks are evidently more in favor this year than all white. Every season there is an attempt to bring back the sleeveless cape, but for midwinter a cape, unless heavily interlined, is not so good as a cloak with full length sleeves and finished high at the throat.

A circular cape in smooth cloth can, however, be made warm and comfortable with a half fitted wadded lining underneath and then finished at the neck with fur or marabout. Marabout is so much in vogue at present that it threatens to usurp the place of fur itself.

Not only are all evening wraps bordered and trimmed with marabout, but the velvet and cloth street gowns even are adorned with half fitted wadded linings instead of the heavier fur. A wide collar of white marabout feathers with a border of the same down about the entire cape makes a delightful wrap for the coldest days. The great advantage, of course, in a cape over a cloak, however loose, is that it cannot possibly crush the perishable flock underneath. A cape made warm with a full collar of marabout is far more youthful than any fur trimmed cloak could be, and, after all, there should be more effort made to keep the outfit of a school girl different in character from the trousseau she will have when she comes out.

## NEWEST IN BELTS.

**L**ARGE gilt buckles of square or oval shape fasten the new belts, which are worn as the finishing touch of smartness with tailored serge one piece and shirtwaist school suits. A great many of these belts are wholly or partly of patent kid, and they are of every imaginable color, but the vivid blues, dark reds and queer dull greens and grays are in the lead.

The success of the new belts is largely due to the fact that they are of many sizes and shapes. For the tall, willowy girl these accessories come in the five and one-half inch width, either as a straight band of quarter inch slashes joined with gilt or silver rings or overlapping a foundation in a contrasting shade of kid. Or they have narrow slides, which fit comfortably over the hips, and wide fronts and backs, which help to shorten the waist line. The dip front fastenings are prominent among the belts brought out this autumn, and in some instances the bright lined patent leather foundation is ornamented with gun metal plaques overlaid with suede to match the covering of the buckle. This design is especially good in two tones of gray and in black with white.

Circle and crush effects are happiest in the suede tans and browns, which are lined with white kid and fasten with leather covered buckles, but the same design is developed in all of the fashionable shades, and many school girls seem to favor the dark red and black combination, brightened with gold buckles and slides.

Unless a fabric belt or giraffe like those of Paisley cloth piped with black or white leather, of Persian silk edged with plain satin or of velvet or taffeta embroidered with French knots and precisely matching the costume closes invisibly its buckle is exceedingly ornamental. It may be a silver tarantula in half relief on dull metal and set with "precious" stones, an elaborate affair of rhinestones and cut steel or a large oblong or oval made entirely of beads which glisten like jewels and are of the same color as the frock,

## Utilizing Last Year's Blouses.

**O**F all the garments which look absolutely behind the times when only one season old none so frankly proclaim the date of their making as thin white blouses of fanciful design and cut. Therefore, the girl who wishes to look smartly garbed must be resigned to discarding yesterday's blouses, however expensive, and strive to comfort herself with the reflection that the sleeves were beginning to show signs of wear, although the bodies might be in perfect condition.

But the girl whose conscience tells her that she is extravagant in this respect may utilize most or a portion of any white blouse of fine batiste, sheer linen or net in various ways. First, there is the convenient, courtly and becoming little morning cap, which is now worn by the feminine sex of every age from sixteen to sixty and beyond, and is made of all manner of semi-transparent fabrics of which the most practical are those which will withstand many launderings.

A model which may be readily copied with the materials of a thin white blouse has a wide puff crown, flat across the top of the head, but standing out above the ears, which, like the nape of the neck and the curling kids above the brow, are hidden with a wide frill. To make this cap cut the front of the blouse into as long and wide an oblong as is possible, slightly curve the four corners and then gather them on to a wide heading of muslin or lace heading a ruffle made from the back and sleeves of the mutilated garment. Then the ribbon is run through the heading and drawn up sufficiently to make the cap fit the head and the ruffle to form a very full frill about the face.

To make a Dutch cap cut the blouse front into a ten or twelve inch wide oblong and border it with a frill made from the sleeves, edged with embroidery or lace ripped from the collar and cuffs. Next, gather the ends very closely so that the fulness will make a shallow puff across the crown of the head and cover the seam joining the cap and its frills with a twist of satin ribbon formed into rosettes or choux above the ears.

A bewitching little model known as the Eighteenth Century, the Incroyable and the Directoire cap has a fitted crown of plain material to be made from the tops of sleeves. It consists of a square, seamed through the centre, if necessary. One side is attached to a strip of washable ribbon long enough to reach across the front of the head from ear to ear, while the remaining three sides are gathered into a piece of ribbon crossing the back of the head just below the car lobes.

The ends of the ribbon are then joined and their free sides felled on to the inner side of the cap, after which millinery wire is run through the casing, in order to shape the cap to the head. A full frill made of strips from the front, back and

remaining sleeve of the blouse is then attached to the under side of the ribbon, while the back of the little head covering is adorned with a courtly bow.

A type of cap which is readily fashioned, but exceedingly trying to any save a very youthful or pretty face, is made from a handkerchief-sized square of blouse front, edged with narrow lace, fine embroidery or footings. Two inches of one end are turned backward over the outer side of the material and tacked down under a bow of ribbon matching that used for the strings which tie beneath the chin. In fact, it is an infant's cap enlarged. Or one point of a similar square may be folded backward and punctured with a flower bow. Rosette topped ties attached to the adjacent points will hold the cap in place, while the fourth point, falling over the back of the head to the neck's nape, perfectly conceals the arrangement of the long locks.

After all, the charm of a lingerie or net cap consists chiefly in its daintiness of texture. A girl with a supply of perfectly good, but out of date, thin white blouses has only to decide what shape she wishes to become herself or the friend whom she wishes to gladden with such a gift, and then use her scissors and needle intelligently.

A last year's blouse may be transformed into a dainty little corset cover by ripping out the sleeves, trimming or binding the arm eyes, cutting away the shoulders so that only a strap remains to support the back and front, taking up the fulness by means of a ribbon run beading and hemming the bottom of the garment, or cutting it off at the waist line and attaching to an individual band, to a lingerie undershirt or drawers. Some blouses are so full that when the shoulders are cut away they may readily be drawn over the head after the back forms are joined, and if possible this should be done, as that saves the trouble of replacing but does not repair broken buttonholes.

Because a high necked and sleeved corset cover is frequently needed, even in summer, it is a good plan to sacrifice only the collar of one lingerie blouse, finish and fitting the neck band with a narrow, ribbon run beading. The sleeves, however, should be ripped out, cut off several inches above the wrist and fitted rather snugly to the arm by means of widened seams and by taking out much of the fulness at the tops.

The average well made lingerie blouse fits so nicely across the shoulders that it makes an ideal yoke for a night dress or a muslin negligee. The backs need only be joined with edging and the stock collar replaced by a turnover, all of which materials may be culled from the sleeves and their trimmings.

## SOCIAL AMENITIES FOR THE SCHOOL GIRL

**W**HY should not the practice of company manners begin at home? It would be a tremendous surprise, of course, to the rest of a family should all the little courtesies and attentions that it is taught must be shown toward strangers be suddenly exhibited toward one's parents, but what a delight it would be to them, too. Just at first, perhaps, any such display of good manners in the home, where the habits of all are looked upon as being quite free and independent, might cause no small wonder and even mirth, but it is safe to predict that if stern perseverance is shown the good manners will be bound to have an effect upon the entire household.

A tired father might not even mention his quiet enjoyment when he finds his great armchair drawn up before the fire, with book, paper and spectacles close at hand, but he will appreciate the attention just the same, and return it with an added depth of love.

What mother will not smile more happily all through the day should her family never forget to pay to her the little marks of respect and reverence which are her due? The daughter who always stands by to allow her mother to enter a room before her, who pulls out the chair for her at table before seating herself, who in full never fails to show any little appreciation of all that the devoted mother has given her through the years—this girl will win a firm place in a heart that is always longing for all though she never speaks of it—every little mark of affection from her children.

It would never occur to a girl when at a friend's luncheon table to enter into a violent argument, so violent that the cross tones are heard about the entire board, and at once create an unpleasant atmos-

phere in the room. Yet how many family meals are made wretched through the quarrelling of two or more of the younger members of the family, who have not sufficient consideration for others to curb their ill feelings, and so make all about them miserable.

It would never occur to a girl when at a friend's luncheon table to complain of the food that is put before her, yet how many happy family meals are made wretched because there is always one member who is sure to complain either of the good food that she is given or of the way in which it is served?

The mother, knowing that all complaints are repeated in the kitchen, is rendered miserable, for she knows the upheaval that will ensue in the servants' quarters, and once the head of the house is robbed of her cheerfulness is sure to forsake that roof.

When visiting a guest naturally tries to please her hostess in every way possible. She strives never to be late that others shall not be kept waiting, she does her best to dress well and look pretty and attractive at all times, and she even takes the trouble to be especially polite to all older persons in the house, for these are the principles upon which the little irritations of life are kept from becoming a constant exhibition of good manners in every act at home can one hope never to make a slip outside the home.

That "anything at all is good enough for home" is a queer idea indeed. Why should not the place where one spends most time be made the pleasantest, and why should one not strive hardest to please and to get on well with the people one sees most often? What is put down as crossness and excused at home is known by the harsher name of rude and disagreeable in the outside world, and why should it be excusable to be disagreeable among the people who love one most and who are most acutely affected by one's ill humor?

The influence of one sweet natured, unselfish, and consequently well mannered, girl in a household is extraordinary. The whole family is dependent upon her, and her place seems empty indeed whenever she is away. It is surely worth the trying times at first, when the small brothers laugh and perhaps grow sarcastic and the puzzled parents know not exactly what attitude to take, to try to win such a place in the home by the simple practice of good manners at all times. To think first of the others, never to complain, not even of the weather, for every little complaint starts a ball of discontent in the house, for tent in motion; never to let go by an opportunity for a bit of courtesy to those who are brought up. Why, too, why older than oneself, and then to keep oneself always as neat and prettily groomed as though one were visiting and not just at home, where anything is good enough; this is practising good manners at home.

Good manners, like every other trait of character that is worth possessing, can be acquired only by constant practice and a close care against the little irritations. Only by a constant exhibition of good manners in every act at home can one hope never to make a slip outside the home.